

MUSIC STUDY EXALTS LIFE

The **ETUDE** **MUSIC** **MAGAZINE**

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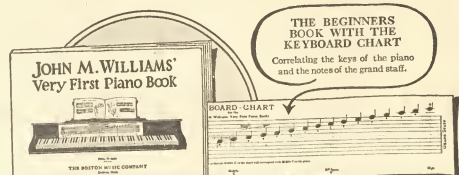
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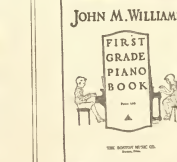


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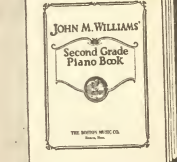
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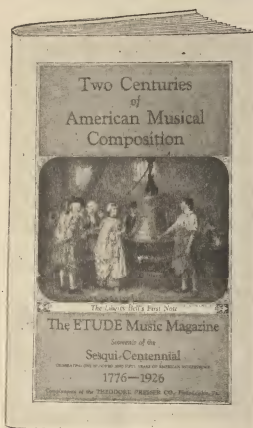
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THE ETUDE

OCTOBER, 1926

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VOL. XLIV, No. 10

What Makes Mastery?

RECENTLY we played over a collection of pieces by the late Carl Bohm. They were pieces that have sold by the hundreds of thousands and will still continue to give delight to many generations.

Bohm was a very prolific writer. He was exceptionally gifted as a tune maker. His music is always correct from the standpoint of musical grammar and musical form. Yet few would proclaim Carl Bohm as a master.

There is something very strange about this because Bohm had in his soul the making of a real master. He proved it with his wonderful song *Still as the Night*. If Schumann or Franz Schubert had written that song, either might well have been very proud of it. Bohm wrote other works of high character, but for the most part his best known works are just good enough to escape the curse of absolute banality. On the other hand they often make excellent teaching material for the kind of pupil whose mentality has not yet been sufficiently developed to enjoy work of a fine degree of musical development.

Works of this kind often contain melodic material superior to that to be found in some symphonies. Many of the great masters could have taken some of the Bohm themes and so developed them and expanded them as to make works of large dimensions and real musical worth.

This does not mean elaboration by any means. Bohm often elaborated to a tiresome degree. What he did in *Still Wie Die Nacht*, however, was to take a fine theme and develop it organically until it made a beautiful whole, with all of the parts subordinate to the central thought. This is what really constitutes mastery. We would, however, advise our readers to secure the Album collection of Bohm's works, which may be purchased at very slight expense, and note just how remarkable was this writer's melodic fecundity.

Music and Fairyland

CAN YOU soar back over the years to your fairy days? Can you walk again with Aladdin, Cinderella, Little Red Riding Hood, as you did when these dream children of juvenile romance seemed so real and so dear? If you can you are a better teacher than the average, because you can place yourself nearer to the child soul.

All children love fairies. Once they are convinced that music is the plaything of elves and gnomes and sprites, it seems to mean so much more to them. Years ago an exceedingly conventional little waltz by Streabogg (Gobner) was called "The Little Fairy Waltz." We remember it particularly because it was our own first little piece. Goodness, how we loved it! Incidentally, it was one of the most extensively sold compositions ever printed. Hundreds of thousands of little fingers have danced it out on the keyboard. There was very little of anything fairy-like about it but the name. That, however, was enough.

A Schubert Issue

NEXT MONTH THE ETUDE MUSIC MAGAZINE will present its readers with another special issue, this time devoted to the works of Franz Schubert. There will be splendid biographical articles including a character study of Schubert by the well-known composer, Felix Borowski. The great Schubert-Tausig *Marche Militaire* will be the subject of a master lesson by the noted Russian pianist, Mark Hambourg, whose previous lessons in THE ETUDE have attracted wide comment.

Are We at War?

THERE are more armored motor cars traveling the streets of America today than were on all the battlefields of Europe.

This is the report given personally to us by a representative of a bankers' detective agency.

America is apparently at war against brigades of guerrillas who are organized in a way that makes the robber barons of the Middle Ages seem like toy soldiers.

The armored cars are a present necessity.

But do we want to have their number multiplied many hundredfold in the future?

The only way to prevent this is to reduce the number of bandits and anti-Americans; and the only way to reduce these is to extinguish them or to breed fewer of them.

The truth is that America is now at war and does not realize it. The enemy is far more dangerous, far more strongly entrenched, than that which our ancestors encountered at Lexington and Valley Forge. If we are to perpetuate those ideals for which our ancestors gave their lives, the conflict can begin none too soon.

On the firing line are the teachers of America. The police, the judiciary and the penal institutions are wholly incapable of stemming the tide. Multiply them as we will, the army of the enemy is increasing far faster. Small wonder that at the great convention of the National Educational Association in Philadelphia last June, the conspicuous topic was "Moral Education?" and at the same time more attention was given to music than at any N. E. A. convention for fifty years. The main address of the convention, delivered by Dr. A. E. Winship, was a powerful oration devoted to "Music in Our Schools."

The public is beginning to realize that character education in the home, the pulpit, and in the schools, is the only solution of the great problem of fortifying the minds and souls of our youth to resist dishonesty, immorality and anarchy. Our educational systems have been remarkable in providing for the "Three R's." We have developed high degrees of accomplishment and efficiency in intellectual training. The tragic weakness of this system, which makes for brilliant minds and fragile characters, is shown by the two abnormally bright Chicago youths, Loeb and Leopold, given the advantages of great wealth, only to culminate in the most hideous crime of the era—a crime which in itself was so epochal that it shocked millions into the realization of the necessity of taking means to prevent repetitions of such outrages in the future. The problem is whether the crime was really that of the unfortunate boys or of the educational system that permitted them to get into the mental state which made such an act possible.

Our readers know that for many years we have been hammering away at this problem, by promoting the "Golden Hour" ideal—a plan for the regular study and practice of character-building in the public schools, inspired by the invaluable force of music. Music and ethics combined cannot fail to have an immense influence upon the growing mind. More and more schools are introducing the idea, in various forms.

Speakers are advocating the importance of music as an antidote for crime. Mr. Geoffrey O'Hara, among them, is giving a very stimulating address upon "Music and Murder." The public press, all over the country, and particularly the *Saturday Evening Post*, is emphasizing the need of character training in the home and in the school. We present herewith a cartoon from the *Saturday Evening Post*, in contrast with one prepared to parallel it.

MUSIC STUDY EXALTS LIFE



THE OLD-FASHIONED HOME AND HOME INFLUENCE, WITH THEIR RIGID DEMAND FOR STERLING CHARACTER BUILDING, ARE RAPIDLY VANISHING

This Picture Appeared in The Saturday Evening Post—Copyright 1926, by the Curtis Publishing Co., Philadelphia, Pa.

Compare These Two Scenes

The Home-centered Family inspired by the delights of Good Books, Good Magazines, Good Art, Good Music, High Ideals, Wholesome Morals and Spiritual Unity fosters no criminals. It is the obligation of every citizen to promote the interests of such homes.



HERE IS THE HOME-CENTERED FAMILY, SAFE-GUARDED BY THE FASCINATING DOMESTIC STUDY OF MUSIC, ART AND LITERATURE

THE ETUDE

AS I PEN this article, it chanced to be a Sunday morning, and I am reminded that church-goers are being told for the billionth time (to make a rough estimate) that they "have done those things which they ought not to have done and have left undone those things which they ought to have done." That this is true of all of us, including a few saints, is an assured fact; and the music-student is no exception to the rule.

Everyone knows that it is well to commence our good habits early in our career, or at least to break ourselves of bad habits (if already contracted) before their roots, embedded in the soil of our being, become quite unbreakable. There are certain occult schools which advocate nightly self-examination—that is to say, the disciple is advised to recollect all the events of the day and overhaul his or her conduct in connection with them. The music-student, though to a lesser degree, might with advantage follow this example and give himself a periodical overhauling, not forgetting to have a pick-axe handy in order to break into smothered bad habits. The trouble is, however, that many of us either fail to realize the existence of such habits, or worse still, imagine some, if not all of them, to be desirable—this latter, of course, because we cannot see ourselves as others see us; if we could, we should probably blush with humiliation rather than with pride.

It is just because I have observed a large number of these unpleasantly diverting habits, characteristics and idiosyncrasies, that I am prompted to enumerate the following "Don'ts," so that students and even fully fledged artists may be opportunely warned and may take the necessary steps before it is too late. It is true that some of my "Don'ts" may appear so obvious to a number of people that they may wonder why I mention them at all; and yet it so happens that there exists a curiously perverse trait in human beings, which often causes them to overlook or ignore that which most "stares them in the face." For this reason I make no apology for shouting at them these singularly deaf and blind persons when they are just about to boom into the largest tree-trunk on the road of their professional career. . . . So now to business!

Concerning Recitals

DON'T MAKE your programs long; make them short. Remember that it is in one sense more tiring to listen than to perform, and that a good thing becomes a bad one when unduly protracted.

DON'T place a classical work after a modern one; it is unfair to both works and is a historical misdeed.

DON'T sacrifice art to virtuosity, for this is nothing less than musical prostitution, born of the desire to "show off."

DON'T be too free with your encores; it is immodest and cheapens you in the eyes of the public.

Concerning Platform Manners

DON'T rush on to the platform as if you were catching a train; it is both unnecessary and undignified.

DON'T, when bowing to your audience, wear a perpetual and ingratiating smile; remember you are an artist and not a head-waiter.

DON'T look inordinately pleased at the slightest applause; it gives the impression that you have never been applauded in your life before.



CYRIL SCOTT

Don't! An Article for Budding Professionals

A Brilliantly Witty, Satirical Article, Written Expressly for THE ETUDE by the Distinguished English Composer- pianist

CYRIL SCOTT

DON'T be coy with your audience: if you are young and pretty, it is irritating and superfluous, and if you are elderly it makes you look ridiculous.

DON'T, while performing, think either of yourself or of your audience but solely of art and its interpretation.

Concerning Tricks of Pianists

DON'T SNORT or breathe loudly while playing, but learn to breathe silently and correctly. Proper breathing is never accompanied by noise.

DON'T throw yourself about, or squirm and gyrate on the piano-stool; remember you are a pianist, and not an acrobat, a ballet-dancer nor a monkey. Remember also that the piano is not an orchestra, be conducted nor a child to be punished, but an instrument to be played.

DON'T, in impassioned moments, jump on the pedal with your whole foot, but keep your heels well on the ground and press the pedals silently.

DON'T roll yourself into a ball and put your head nearly on the keyboard, following, as it were, every movement of your fingers. The latter do not require scrutiny and your appearance is not improved by your turning yourself into a hunchback.

DON'T perform tricks with your mouth or your tongue, because, if you do, the audience will be so preoccupied with look-

ing at you that they will forget to listen to you.

DON'T prelude each item with the same chords, usually of a banal nature. Should you possess no creative talent or gift for improvisation, then do not prelude at all.

Concerning Divers Things

EXECUTANTS—DON'T practice so much that you practice all the music out of your souls and become automatons; remember that spontaneity is one of the greatest charms.

DON'T take yourselves or your achievements too seriously: self-exaltation is more than often the cause of nervousness.

SINGERS—DON'T forget that you are concerned with a double art—the musical and poetical combined; therefore literary culture is as important to your achievements as musical culture.

DON'T be (or appear to be) so preoccupied with producing your notes correctly that interpretation becomes a secondary consideration: a really great singer is not merely a glorified megaphone but an orator and actor as well.

DON'T ever mistake exaggeration for musical expression—true and charming expression is always produced by beauty of tone and phrase, never by distortion.

FEMALE SINGERS—DON'T make "catty" remarks about other singers: how can you

ever be a channel for noble sentiments if you soil your minds with jealousy and pettiness?

MUSICIANS IN GENERAL—DON'T be always talking or thinking "shop!" If you have only the one idea in your heads you will never be great artists, but only musical "tradesmen."

COMPOSERS—DON'T worry over bad criticisms: remember that work which is too easily understood is seldom worth understanding and that all individualists have been berated for their early attempts.

DON'T assume either that the critics or the public are a mass of fools merely because they do not understand you; even the cleverest men do not understand everything—the art of making an omelette, for instance.

DON'T fail to cultivate the right wisdom-attitude while you are still young and a student, for a philosophical attitude of mind is a prophylactic against most troubles.

Commentary

IT IS A CURIOUS fact that so few recitalists have learned the art of brevity—are they afraid of appearing mean, or what is it? Generosity is no doubt a very excellent virtue, but even generosity must be tempered with wisdom, otherwise it becomes immodest. Are we certain that people always want all the things we give them? If they do not, we are merely encumbering their closets with so many white elephants. Thus, in the case of long programs, the recitalist lavishes musical food upon his listeners which they are unable to assimilate. Instead of going home satisfied they go home suffering from a "musical indigestion." Enough is as good as a feast runs the old proverb. Nor so! Enough is better than a feast; the feast may produce heart-burn.

The placing of a classical work after a modern one on a program is redoubtably to be avoided. Recitalists are sometimes guilty of this, but those who arrange the programs of orchestral concerts more frequently are so. However fine a classical work may be, it is apt to sound thin and colorless after a modern one—provided, of course, that the latter is not merely some clap-trap salon-piece. If you honor the old Masters, treat them with fairness.

Virtuosity can never elevate your listeners; it can merely tickle their senses and pander to their love of sensation. The greatest artists—like Kreisler, for instance, have achieved their greatness and fame through their power to touch the heart; only second-rate performers have been "pyro-technicians!"

Excessive encore-giving is a particular weakness of female singers—they trip back on to the platform almost before they have tripped off; and the audience, instead of being impressed, is merely amused in the unflattering sense of that word. The man or woman who gives too freely, whether it be presents or encores, is never appreciated; he is considered a bore who is suffering from conceit.

Time may be money, but in this connection time is not dignity, and undue haste is quite out of place at a concert where people are enjoying themselves at their leisure. But there is a further reason why performers should not rush on to the platform: a "comic turn" is an unsuitable prelude to a serious piece of music and creates the wrong atmosphere at the outset.

ambitious piano student. Watch the thumb; keep it extended, and always well over the keys. Watch the legato in passing from one group to the next.

Necessarily this lesson is devoted largely to general directions, and to "viewpoints,"

which are essential for all of the exercises, and which the student should re-read from time to time, to impress them lastingly on his memory. The next lesson will give the student other studies, and cover the instructions for all.

Little Life Stories of Great Masters Biographies in Catechism Form

By Mary Schmitz

(In Response to a Definite Demand, a Series of These Little Biographies Has Been Republished in Book Form)

Edward MacDowell
(1861-1908)

1. Q. Tell something of Edward MacDowell's ancestry.

A. Alexander MacDowell, his grandfather, and Sarah Thompson MacDowell, his grandmother, were both born in Ireland, of Scotch-Irish parents, but came to America early in the last century. His mother Frances M. Knapp, was an American lady of English descent; his father, a New York business man.

2. Q. Where and when was Edward MacDowell born?

A. In New York City, December 18, 1861.

3. Q. Was MacDowell encouraged by his parents in his study of music?

A. MacDowell's grandparents were Quakers; and when the composer's father showed a fine talent for drawing it was repressed as much as possible. But Edward was encouraged by both father and mother in his talent for drawing and music.

4. Q. Tell something about Edward MacDowell's ability in poetry and drawing.

A. MacDowell made many attempts at poetry when he was quite young; and in later years his poems were so numerous and melodious that they were collected and published after MacDowell's death. He was very talented in drawing and often decorated his music books with clever sketches. One day in his college class he sketched the portrait of the instructor. He was caught at the work and the teacher carried the sketch to a famous teacher of art who begged MacDowell's mother to let him give the boy three years' instruction without cost to her. But the mother decided for a musical career for her son.

5. Q. Who were MacDowell's first teachers in music?

A. Mr. Juan Buitrago, a South American pianist, was his first teacher. Afterwards he studied with the famous Venezuelan pianist, Teresa Carreno, who had gone to New York when she was a little girl.

6. Q. When did MacDowell go to Europe to continue his musical studies?

A. In 1876, when he was fifteen years old, he, accompanied by his mother, went to Paris. He easily passed the examinations and was admitted to the conservatory and became the pupil of Marmontel, in piano, and Savard, in theory.

7. Q. Whom did he have as classmate in the Paris Conservatory?

A. Claude Debussy, the eminent French composer.

8. Q. Why did he leave the Paris Conservatory?

A. In 1878 MacDowell heard Nicholas Rubinstein play the Tchaikovsky "Concerto in B-flat Minor." He was amazed at the performance and concluded that if he desired to reach similar results he would have to employ different methods than those in use at the Paris Conservatory at that time.

9. Q. Where did he go after leaving Paris?

A. After a short time at the Stuttgart Conservatory he went to Frankfurt-on-Main.

Self-test Questions on Mr. Lachmann's Article

1. Where is the seat of Technique?
2. What are the usual defects in a student's playing?

3. How may figurative speech be used in teaching?
4. What is the best bodily position for playing the piano?
5. What three styles of touch are most effective?

10. Q. With whom did MacDowell study at Frankfurt?

A. Raff was his teacher in composition and Carl Heymann in piano playing. Heymann was so impressed by MacDowell's gracefulness as a teacher that, when necessary that he resign, he recommended MacDowell as his successor. But as MacDowell was very young and an alien, he was denied the position.

11. Q. What conservatory appointed MacDowell head piano teacher?

A. The Darmstadt Conservatory, where he taught a piano teacher for a week. He found it pleasant to live at Frankfurt and visit daily to the smaller city. During the long rides he studied German, French and English literature.

12. Q. When did MacDowell visit Liszt?

A. In 1882 MacDowell visited Liszt and played his first piano concerto for him. Eugene d'Albert played the second piano part. This concerto was dedicated to Liszt in appreciation of Liszt's kindness to MacDowell.

13. Q. How did Liszt show his interest in MacDowell?

A. Liszt insisted on having MacDowell's "First Modern Suite" given at the Allgemeine deutscher Verein concert, held at Zürich. MacDowell played it with great success. The following year Liszt again helped him by securing the publication of both the "First Modern Suite" and the "Second Modern Suite," by Breitkopf and Härtel in Leipzig.

14. Q. When and whom did MacDowell marry?

A. In 1884 MacDowell returned to America and married Miss Marian Verne of Watertown, Conn. Miss Verne had been a pupil of MacDowell in Europe. After a brief time in America MacDowell returned to Europe with his bride.

15. Q. When did MacDowell return to America for a permanent residence?

A. In 1888, after several years of residence in Wiesbaden, where he wrote many of his best known works, he returned to Boston. Here pupils flocked to him in great numbers, and his orchestral works were performed by the leading orchestras. He made many appearances in recitals and with the Kneisel Quartette.

16. Q. When did MacDowell first realize the genius of our American master?

A. In 1894 MacDowell played his "Second Concerto" for piano with the New York Philharmonic Orchestra, under Anton Seidl. All the critics were unanimous in their praise and found that at last America had a great master whose works were on a par with the great composers of other lands.

17. Q. When did MacDowell accept the position at Columbia University and what did he set himself to do there for the cause of music?

A. Mrs. Elizabeth Mary Laddow endowed the chair of music at Columbia University with a fund of one hundred and fifty thousand dollars. Edward MacDowell was offered the position as Professor of Music. He set himself the task: 1. "To teach music scientifically and techni-

cally, to train teachers who shall be competent to teach and compose." 2. "To teach music historically and aesthetically, as an element of liberal culture."

18. Q. What compositions were written while he was teaching at Columbia University?

A. The famous "Norse Sonata" and the "Critic Sonata" for piano solo, and the "Sea Pictures," which are among his greatest works.

19. Q. Tell something about the MacDowell country home at Peterboro, New Hampshire.

A. When the composer first went to Columbia University he bought a New Hampshire farm. It consisted of fifty acres of forest land and fifty acres of good farm land. On it were a fine old house and some smaller buildings. There in a log cabin in the woods he wrote most of his later compositions.

20. Q. What was the cause of the sad and tragic end of the greatest of American masters?

A. The great strain of work at Columbia, together with private teaching and composition, created the collapse of the great brain. He resigned from Columbia in 1904, but instead of resting he undertook moonwork. In 1905 the signs of the decay of the magnificent intellect were noticed. In January of 1908, when just reaching his prime, Edward MacDowell, beloved American composer, passed on to rest.

21. Q. Where is MacDowell buried?

A. At Peterboro, New Hampshire. On a bronze tablet on the crest of the hill, not far from the little log cabin where so many of his splendid musical thoughts were born, are the words: "He wrote as a motto for his last composition, 'From a Log Cabin.'"

"A house of dreams untold
It looks out over the whispering treetops
And faces the setting sun."

22. Q. How does MacDowell rank as a song writer?

A. By many he is ranked with the greatest song writers—Schubert, Franz, and Grieg. "In the Woods," "The Robin Sings in the Apple Tree," "The Sun," show great inspiration and a highly cultivated taste in musical background for the poet's thought.

23. Q. Name some of his shorter piano pieces.

A. "Whispered Dance," "Shadow Dance," "To a Will Rose," "Scottish Tone Picture."

24. Q. What composition was inspired by the interest taken in Indian music?

A. The "Indian Suite" for orchestra.

25. Q. What is the object of the MacDowell Memorial Association?

A. To perpetuate the memory of MacDowell in a more helpful manner than a monument in stone or bronze. Here at Peterboro "people of approved talent may go to the purpose of special creative work, to live for a stated period to carry out their ideas." Mr. MacDowell, from the proceeds of his lecture-recitals, has contributed many thousands of dollars to the enterprise.

THE ETUDE

THE ETUDE

Queer Notation

By FRANCESCO BERGER

MUSIC HAS BEEN described as the universal language of all civilized nations. It is a question whether we should not include so-called uncivilized ones as well, for they certainly have music of their own, which appeals to us as much as ours does to us.

Though it is so universal, it is by no means uniform. Different composers, while employing identical musical sounds, seem more than different authors do, when, speaking the same language, say it differently from one another. Shakespeare will not say "good day," it's a fine punning, in quite the same words as Dickens would, nor will Dickens say it quite like Longfellow. And so it comes about that, though Mozart may have intended to convey something very like what Bach had to say, he conveyed it in his own way, which was not Bach's; and Mendelssohn differs from Beethoven, though they both wrote symphonies. To speak of these personal methods as "manners" is using too strong a term, but thus their slight peculiarities exist, in nevertheless true.

Idiosyncrasies of Notation

AND IT IS NOT only in their modes of expressing themselves that the masters differ—some of them carry their idiosyncrasies into their notation. Schumann, for instance, is unmistakably Schumann, when he marks "ped." at the commencement of a piece. In other composers such a direction signifies "use the pedal," but it does not mean that with him, Edward MacDowell, beloved American composer, it means "use the pedal in the course of this piece," which is quite a different thing. It is a very vague and decidedly misleading direction, and, moreover, quite unnecessary, for any pianist sufficiently advanced to play Schumann at all, would use the pedal at his own discretion, without heeding the composer's indication.

If what is recorded of him be true, Schumann was unaccountably fond of the dense and blur of the pedal, and did not spare, as we do, at the middle of conflicting harmonies which non-intermittent pedaling produces. It is lucky for the world that, with this personal bad, he did not appear as a pianist in public; for, had he done so, his reputation as a composer might have set the fashion for this *alla podrica* of clashing dissonances, thereby adding another penance to those which many a modern concert visitor already has to endure. His music has providentially reached us through the discerning hands of his wife, who knew better than to present it with his injudicious instructions.

Schumann's "Soft" Pedal

SCHUMANN did not confine his affections to the "loud" pedal. He appears to have had an equal penchant for the "soft" one. In no other composer of eminence do we find such frequent use of the *crescendo*. In older masters its total absence is accounted for by the fact that it had not, in their days, been invented. (A happy age!) But Mendelssohn, Chopin and Liszt were his contemporaries, yet their pages are almost entirely free from it. One likes to think that Schumann's ear may have been so constructed that he was unconscious of the ridiculous "snuff-box" effect that *crescendo* creates. He may have simply desired the passage to be rendered extremely piano, without hearing the deteriorated tone-quality which the soft pedal produces.

To the question: "What can be worse than a flute solo?" we have all heard the witty answer: "A piece for two flutes." Equally so is the miserable tinkle of *accidentals* intensified by the addition of the other pedal. The two in combination add insult to injury, and we may be thankful that, with his constant direction to use one pedal or the other, Schumann mercifully spared us the additional torture of both together.

Another peculiarity in Schumann's notation is his use, in many places, of the words *du der Ferner* to describe a "from afar" effect. How a pianist playing in New York is to make his music have a Boston quality, would puzzle a Paderewski as much as it would the writer of these lines. Probably the direction can be sufficiently followed by playing the passage with extra light touch, leaving the question of mileage to the imagination of the listener. It is but one of several far-fetched expressions in which Schumann permitted himself to indulge—a good deal of that nonsense about the "David's

bindler" marching against the "Philistines" is easily explained as the exuberant ebullition of an unbalanced mind.

Chopin's "M. V."

CHOPIN has the habit of frequently marking "m. v." in his music. He uses these letters as the abbreviation of the Italian words *mezzo voce*, which literally translated mean "half voice," and stand for "in an undertone." Applied to piano music it is ludicrously out of place, though common enough in vocal music. Why he chose it as a substitute for ordinary "piano" would be difficult to tell. He is known to have been an admirer of Bellini, then the idol of Italian opera worshippers; so perhaps, as an indirect compliment to that composer and his nation, he chose to think that "piano" ally, he adopted the Italian word for his purpose, having become so international. Be this as it may, the Irish music teacher was not wanting in the national wit of his country, when, in explaining to a pupil that *m. d.* meant right hand, and *m. s.*

meant left, he added that *m. v.* meant whichever you please.

Besides this fad, Chopin was guilty of a far more serious one in his notation; for when in the course of a piece he has wandered far from its original tonality, he does not remove the early signature and substitute the new one, but retains the old, and is thereby uncharacteristically employing heaps of "accidentals" (mostly "naturals") which crowd the measure on paper, and whose multiplicity is bewildering to the performer. Suppose the composition to have begun in G minor, and to have modulated into G major, the quickest way to call attention to this sharps to two flats, and that is precisely what he does not do. Consequently every F, C, G, D, A, and E that occurs has to be separately contradicted by a "natural," and every B and E has to be separately process, responsible for many false tones and much bad language.

Raff's Invention

RAFF has not inaptly been styled the Balfie of the pianoforte. His abundant facility and unvarying tunefulness justify the description. He could pour out music in any form almost as readily as Mozart, and had he been gifted with only an ounce more genius, his other qualities would have been sufficient to rank him among the great ones. Lacking this modicum of divine fire, he stands in the outskirts of, but not within, the temple of Apollo's high priests. Of one merit, however, the worst estimate cannot deprive him. He invented a mark of his own to signify the sudden (not gradual) cessation of *crescendo*, by drawing a little vertical line at the close of the *forte* of the work. My sign resembles a slice of cake, not altogether out of keeping with what leads to *forte* (for tea).

He and von Bülow, and a few others, employ the word *quasi* in a wrong sense. In its original Italian it means "almost," not "like," which they imply, and therefore it is difficult to realize how one can play *quasi tromba* (almost trumpet), or *quasi violoncello* (almost cello). The music may imitate the notes of these instruments, but surely no pianist can be expected to play like a trumpet or a drum. If it be desirable to tell the audience what his music is intended to represent, we shall soon find such annotations as "like the wind," or "like a horse," or "like a cradle," or "like a gondola," or a "sunstroke," or an "aeroplane," or a "cricket match."

On several occasions and in various places I have protested against the increasing practice in music notation of introducing other languages than Italian. Rightly or wrongly this language has for centuries been the accepted medium by which composers of all nationalities have communicated to performers how they wished their music to be rendered, so that music students had but to acquaint themselves with a few Italian words to know what to do. My own "vocabulary in four languages" gives the equivalent of Italian expressions in English, French, and German. But if the music student, in addition to these, has to be familiar with Dutch, Spanish, Russian and Scandinavian, he will have but little time left for his music, and will probably end by disregarding printed directions altogether.



PROFESSOR FRANCESCO BERGER

Certainly one of the most astonishing personalities in the field of music is Professor Francesco Berger, of London, whose articles upon various phases of music continually appear in leading publications abroad and in "The Etude Music Magazine." Professor Berger was born in London over ninety-two years ago. Despite his generous years, he is still actively engaged in teaching in London and is very vigorous, as the youthful spirit of his articles indicates. Among his teachers were Moritz Hanftmann (1792-1868) and Louis Plaidy (1810-1874). He knew Moscheles, David and Dreychock well. He started teaching in London long before the Civil War in the United States. One of his most intimate friends was Charles Dickens. For whom Professor Berger wrote much incidental music to accompany the dramatic events in which Dickens was always interested. In 1886 Professor Berger became a member of the faculty of the Royal College of Music and in 1887 also a member of the faculty of the Guildhall College of Music. He has given numerous tours as a pianist, written numbers of successful songs and piano pieces, and has recently published an excellent set of little pieces for the left hand. Professor Berger looks out upon the world through optimistic eyes and with a warm heart. On the following pages we present one of his recent letters to the editor of "The Etude" as an evidence of his virile penmanship.

Why Every Child Should Have a Musical Training

Prize Essay Contest. Prizes Aggregating \$270.00 in Value

This great prize contest open to all readers of "The Etude" closes on December thirty-first at five P. M. It is described briefly on page 794 of this issue. No subject is of greater interest to the musical home, to the conservatory, to the private teacher of music, to the music

club leader or to the music supervisors of our public schools. Already a great many compositions have been received as there are twenty-five prizes in all. The competition is the most interesting one ever inaugurated by "The Etude Music Magazine."

piano. The result of such a performance is comparable with that of a snarling, growling lap-dog rather than a true interpretation of the real power and majesty of the Titan Beethoven.

It should be understood that Beethoven did not make his art the playground for any exhibitions of his bad humors. We cannot in this age divine what may have gone on in Beethoven's mind and soul in meeting the obstacles, provocations and irritations brought to him by his servants and acquaintances, to say nothing of his sad fate. Therefore, it is not fair for us to criticize the great master. We have only to admire the magnificent manner in which he emerged spiritually and with greater soul power from every affliction which befell him. It is true that some storm of passion or some torrent of rage may have been the source of some of his inspirations. These were not manifested in his works, because of his inextinguishable power of laboring to refine and mould his ideas into the great works of art which will forever remain in their final perfected form, among the treasured possessions of cultured mankind.

Hurried Writing

"**B**EETHOVEN did not throw his compositions upon paper in a rage or in a hurry. On the other hand, he laboriously kept notes in which he jotted down his ideas. He kept remodeling and improving the themes and their development painstakingly ridding them of all ignoble and superficial ingredients, so that in the end they became the very quintessence, the most intense and exalted expression of the original inspiration. In this way he found no bad humor, but rather a majestic aloofness, a firm and grim determination to conquer fate, a revision of gigantic strength of purpose. The interpreter who tries to embody this in his work will find that somewhere near the lofty plane where Beethoven's works rightly belong. "In the words of my famous teacher, Eugene d'Albert, in his notes to the Beethoven *G-Major Concerto*, 'One must seek to interpret master works himself with the great spirituality of the composer, submerging one's own, probably far lesser, individuality.'"

"It should be superfluous to mention that a perfect mastery of the technical side of any musical composition is the fundamental condition leading to its best interpretation."

Outdoing the Player-Piano

"**T**HERE SEEMS to be a popular idea that since the player-pianos of the higher type can reproduce the notes of a composition with remarkable accuracy as to notes, time, rhythm, and all technical details, the performer in public should go to extremes in doing more than that. That is, He should exercise all kinds of liberties and distort his interpretations into what is popularly conceived as "emotional playing" in such playing, allowance is made even for "wrong notes" as manifestations of the human element."

"Of course, this is a fatal error, as only the perfect combination of all factors such as tone, technique, heart and intellect can be called art as distinguished from dilettantism. Even though the design of a building may be perfect in itself, if in the execution of that design there should be a mistake in the construction or an insufficient support anywhere, the building is likely to collapse. In similar manner any wrong note in the interpretation of a piece, will be a blemish upon the work performed. Therefore we cannot consider the interpretation of a work apart from the technical mastery. The two form an indivisible whole. Beethoven's own very strong views upon this are indicated in his letters to Czerny, who was teaching Beethoven's

nephew, in which he dwelt upon the importance of scale practice.

The Printed Plan

"**T**IS this which adds infinite charm to the art of musical performance. The printed music is nothing more than the composer's design. It resembles, in distant manner, the architect's plans, except that the architect must build in stone, steel, brick or marble, while the musical artist must erect with each performance a fairy structure of tones which dissolve into the listener's memories the moment they are played. The only way in which they may be preserved is by some of the playing devices, such as the Duo-Art, the Welte-Mignon, or the Ampico. No artist plays a composition precisely alike each time. Rarely do the interpretations of two artists more than approximate in their execution of the same composition. Therefore, the interest in musical interpretation is so varied that it is undying. Yet this does not mean that any great interpreters ever seek to exaggerate their interpretations. On the other hand, they continually seeking, painstakingly and conscientiously, to come as near as possible to the composer's meaning. Notwithstanding this, the variations in the human mind and the human soul, to say nothing of the nervous and muscular systems, are so great that every interpretation is different."

The Sonata's Character

"**A**S ALREADY mentioned, the character of *Sonata Pathétique* is determined by the severe and exalted expression of the original inspiration. In this way he found no bad humor, but rather a majestic aloofness, a firm and grim determination to conquer fate, a revision of gigantic strength of purpose. The interpreter who tries to embody this in his work will find that somewhere near the lofty plane where Beethoven's works rightly belong. "In the words of my famous teacher, Eugene d'Albert, in his notes to the Beethoven *G-Major Concerto*, 'One must seek to interpret master works himself with the great spirituality of the composer, submerging one's own, probably far lesser, individuality.'"

"The movement commences with stern forte chords, all seven notes of which should be struck at once. Any suggestion of raggedness here would destroy the entire impression of the movement. Kindly watch the pedal marks in this edition very closely. The pedal marks have been indicated very carefully. For the beginner, it is unnecessary to use the pedal more than marked. The *Sonata* permits of great variation in pedaling; but, as I have said, the notes themselves are no more than the design of the structure, and it would be literally impossible to insert all of the pedaling which an artist would instinctively use. Nor would this be desirable in the student, because they would demand so much detailed and skilled practice that the student might misinterpret directions given without personal explanations and opportunities for experiment under the teacher. In general, however, the pedal should always be depressed after striking the chord, not with this. This is one of the first rules of the pedal at a definite moment is just as important as its introduction. The pedal is a tone blender; its employment is infinite in results and should be a subject for lifelong experiment of the serious artist."

Use of Pedal

"**T**HE PEDAL should be released after the first chord, precisely as indicated, before the next phrase which begins piano and succeeds to an effective *crescendo* followed by a *decrescendo*. The second measure has the same expressive complexion as the first. Careful attention should be given in the first three important

measures, to Beethoven's quite evident purpose to have the dynamic force develop with increasing intensity, reaching the crest of the wave upon the first chord of measure four, when the composition seems to become broader and broader, attaining a still further climax in the middle of the measure on the solitary A-flat in the right hand."

"In measure three, the student should take particular care to preserve the *tempo* accurately, and not be deceived into exaggerating the thirty-second rest. Comparatively few students play this measure quite correctly, as there is an aural deception."

"The dot over the fourth chord (F minor triad), in the fourth measure, does not mean staccato. The chord should be held just long enough to take the pedal, then both right and left hands should be released. In the nine-note group, terminating the run in measure four, the first four notes should be played in strict time as 128th notes followed by the group of five at a proportionately accelerated speed. The run should not be hurried."

Beethoven's Diminished-Sevenths

"**I**N MEASURE five the composition changes temporarily to major, seeming to lose for the time being its forbidding character, for the first three-fourths of the measure, but this is largely contradicted by the forceful diminished-seventh chords immediately following. Again, let me urge, do not punish the keyboard with violence here. The chords should be somber and majestic without any suggestion of anger."

"The beginning of the *Allegro di molto* seems to be for most students the signal for a great rush, a furious onslaught. That, however, is a wrong idea. There should be something mysterious about it; clean and crisp in touch, it must be absolutely perfect rhythm (neither accelerating nor *crescendo* in measure 14). Even the first chord in measure 15 is still piano. Always remember, Hans von Bülow's maxim, '*Crescendo* means *piano*, *diminuendo* means *forte*'."

"This, doubtless, came from von Bülow's experience in teaching pupils to whom the sign *crescendo* meant loud, instead of growing from soft to loud, and *decrescendo* from loud to soft. It is advisable to take the left pedal for measures 11 and 12. The *sf* in measure 13, which, by the way, must not be exaggerated, however, have a little support by a small accent in the left hand. Watch the *crescendo* in measure 18, so that measures 19 and 20 will be a real piano again."

"At the entry of the second theme (in measure 51) do not let the left hand go over the right and the right in turn jump over the left, but rather pass the left hand under the right, which you can do very comfortably during measure 50, and the left will be easily within reach of the down just after measure 51. The *tempo* slows in measure 50. The section from measure 51 to 88 whole movement, although it may not look *denit*. They should be played, as marked in measure 57, all the way through and into triplets, which would make the whole passage appear insipid and trivial. This is very difficult and requires a lot of patient practice. I find requires a lot of patient practice. I find requires the safest fingering is 2, 3, 2, 1 each time, with the first on the following notes, with the exception of

Ex. 1

THE ETUDE

THE ETUDE

To be played in *tempo rubato*, with grace and expression. Grade 4.

Moderato grazioso M.M. $\text{♩} = 128$

AIR DE BALLET

GEORGES BERNARD

COULD I FORGET?

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

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Ex. 179

Ex. 180

Ex. 181

Ex. 182

Ex. 183

Ex. 184

Ex. 185

Ex. 186

Ex. 187

Ex. 188

Ex. 189

Ex. 190

Ex. 191

Ex. 192

Ex. 193

Ex. 194

Ex. 195

Ex. 196

Ex. 197

Ex. 198

Ex. 199

SONATA PATHETIQUE

See a *Master Lesson* on this movement, by the eminent Piano Virtuoso, Wilhelm Bachaus, on another page of this issue

Abbreviations: Intro. signifies Introduction, P. S. Principal Subject, S. S. Second Subject, C. Coda, Ret. Return, Mod. Modulation, Dev. Development.

L. van Beethoven, Op. 13

Grave $\text{♩} = 69$

Intro.

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a) Of these nine notes four may be regarded as strict 128ths and the remainder as a group of five.

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THE ETUDE

105 *cresc.*

110 *f*

115 *p*

120 *f* *Ret. (Mod.)*

125 *f*

130 *sf*

131 *f* *rit.*

132 *ff*

133 *f* *rit.*

134 *f* *rit.*

140 *f* *Allegro molto e con brio*

145 *f* *cresc.*

150 *f* *p*

155 *p* *marcato il basso cresc.*

160 *f*

THE ETUDE

dimin. *p* 165

170 *pp* *cresc.*

180 *pp* *cresc.*

185 *f* *sf* *fp* 190

195 *p* *P.S.*

200 *sf* *cresc.* *p* 205

210 *cresc.*

215 *cresc.* *p* *cresc.*

220 *p* 225 *f* 230 235 *f* 240 245 *decresc.* 250 *a tempo* Coda I. *rit. ma pochissimo pp tranquillo* 260 *cresc.* 265 *f* 270 *cresc.* 275 *f* 280 *cresc.* 285

Coda 290 *f* Grave *poco* *f* 295 *p* *cresc.* *f* *decresc.* 300 *pp* *p* 310 *ff*

ALLEGRETTO¹

From 7th Symphony

L. van BEETHOVEN

Two little gems from the "Classics" Grade 1¹.

Allegretto m.m. ♩ = 80 to 96

1 *p* 2 3

ANDANTE

From "Surprise Symphony"

F. J. HAYDN

Andante m.m. ♩ = 72

1 *mf* 2 3 4 5

THREE DANCES

FOR FOUR HANDS

No. III

SECONDO

CYRIL SCOTT

A gay little *scherzo*, in modern style, with a charm all its own. A perfection of *ensemble* must be sought.

Allegro scherzando M.M. $\text{♩} = \text{circ. } 72$

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THE ETUDE

THE ETUDE

THREE DANCES

FOR FOUR HANDS

No. III

PRIMO

CYRIL SCOTT

Allegro scherzando M.M. $\text{♩} = \text{circ. } 72$

GALOP CHROMATIQUE

SECONDO

FRANZ LISZT
from Op.12

Arranged from a famous solo piece. Not difficult to play when once the hands are set.
Presto M.M. ♩ = 126

ff mp cresc. f ff *energico* pp *cresc. poco a poco* molto *rinf.* *sempre ff* mf D.C. CODA ff

GALOP CHROMATIQUE

PRIMO

Presto M.M. ♩ = 126

ff mp *cresc.* ff *energico* pp *cresc. poco a poco* molto *rinf.* *sempre ff* mf *brillante* D.C. CODA ff

BY THE GYPSY CAMPFIRE

In characteristic vein. An excellent study in chords and "double notes." Grade 3.

Allegro M.M. ♩ = 128

THE ETUDE
M.L. PRESTON

THE ETUDE

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THE Brunswick Panatropes is the new invention which gives electrical reproduction to the new electrical records.

Four institutions whose names are household words united in the development of the Brunswick Panatropes. They are Radio Corporation of America, General Electric Company, Westinghouse Electric and Manufacturing Company, and The Brunswick-Balke-Collender Company.

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astounded at the unbelievably life-like music attained by this new method of reproduction.

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The Brunswick Panatropes offers possibilities for home entertainment unlike anything before it.

It has been called the greatest musical invention since the piano.

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The Brunswick Panatropes may be had either alone or in combination, in one cabinet, with the Radiola Super-heterodyne. Thus it puts at your finger-tips all recorded music and the entertaining,

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JOSEF HOFMANN
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GIACOMO LAURIVOLPI
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SIGRID ONEGIN
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THE ETUDE

MOUNTAIN ZEPHYRS

A melodious drawing-room piece, in Tyrolean style. Grade 4.

GEORG EGGELING

Moderato, con espress. M.M. ♩=108

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UNE PENSEE ROMANTIQUE

With a quaint, old-world flavor. A strict *legato* is required. Grade 3.

Andante cantabile M.M. ♩ = 72

EDOUARD SAINT JUSTE

THE ETUDE

Copyright 1925 by A. Hammond & Co.

In modern gavotte rhythm. Grade 3.
Moderato M.M. ♩ = 108

A STATELY MEASURE

A.E. LUMLEY HOLMES

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THE ETUDE

Very characteristic; easy to play. Grade 14.

Presto M.M. ♩ = 126

IRISH REEL

N. LOUISE WRIGHT

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MARCHING SONG

A vocal or instrumental number. Good for indoor marching. Grade 2.

1.
Left, right—left, right,
Not too fast nor slow,
Left, right—left, right,
Singing as we go;
Chest held out above the toes,
All the tricks a soldier knows,
If we march in perfect rows
We learn to walk just so!

Refrain
Left, right—left, right,
Shoulders straight and true,
Left, right—left, right,
But with motions few.
If we practice ev'ry day
We'll learn to walk the proper way,
As we sing this roundelay
Of left, right—left!

THEODORA DUTTON

2.
Left, right—left, right,
Eyes held straight ahead,
Left, right—left, right,
With an easy tread;
Lips clos'd tightly, nostrils wide,
Lots of breath to take inside,
Always marching with a pride
To do as our Captain said.

Refrain. Etc.

Moderato e marziale M.M. ♩ = 72

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EVENING ON THE LAKE
BARCAROLLA

To be played in a graceful, rippling manner. Grade 3.

Moderato M.M. ♩ = 72

HERBERT RALPH WARD

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CUCKOO

One of the best "Cuckoo" pieces that we have ever seen. Grade 2 1/2

ARTHUR FOOTE

Grazioso

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THE FAIRIES' JUBILEE

THE ETUDE

Good alike for teaching or for entertainment. Grade 2½.

G. N. BENSON

Allegro M.M. ♩ = 112

Musical score for 'The Fairies' Jubilee' by G. N. Benson. The piece is in 2/4 time, marked Allegro (M.M. ♩ = 112). It features a piano introduction with a 'dim.' (diminuendo) section. The main body of the piece includes a 'Trio' section marked 'D.C.' (Da Capo). The score is written for piano with a 'Ped. simile' (pedal simile) instruction. The piece concludes with a 'D.C.' (Da Capo) instruction.

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* From here go back to the beginning and play to *Fine*; then play *Trio*.

British Copyright secured

THE ETUDE

SUMMER TWILIGHT

H.P. HOPKINS, Op. 101

Very melodious. For display of the softer solo stops.

Andante espressivo M.M. ♩ = 72

Musical score for 'Summer Twilight' by H.P. Hopkins. The piece is in 4/4 time, marked Andante espressivo (M.M. ♩ = 72). It is written for organ with 'MANUAL' and 'PEDAL' staves. The score includes various performance instructions: 'pp' (pianissimo), 'Ch. to Sw. Gt. Diap., Salic.', 'Sw. Soft Strings', 'Coupled to Sw.', 'più animato', 'a tempo', 'rall.', 'Ch. add Clar.', 'Ch. add 4' Flute', 'poco rall.', and 'pp' (pianissimo). The piece concludes with a 'pp' (pianissimo) instruction.

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By a favorite modern composer. A true cantilena.

Andante maestoso

ELEGY

R. DRIGO

VIOLIN

PIANO

dim. e rall. *p* con tristezza

p

molto cantabile *p*

OPERA.

p

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mf largamente *dim.*

p cresc. e animato *f* *molto*

a tempo

affr. *rall.* *p*

affr. *rall.* *pp*

sentito il basso *a tempo*

a tempo *p*

pp *l.h.* *sempre pp*

sempre pp

f *come prima* *dim.* *p* *pp*

GOD CARES

HELEN A. CASTERLINE

HELEN NICHOLAS

Andante religioso

God cares! How sweet the strain! My aching heart and weary
 brain Are rest-ed by the sweet re - frain, Are rest-ed by the sweet re - frain, He cares, God cares! Our
 Fa-ther cares! God cares! O sing the
 song In lone-ly spot a-mid the throng: 'Twill make the way less hard and long, 'Twill make the way less hard and
 long, God cares, O sing the song, God cares! God cares, Our Fa-ther cares! ad lib.
 God cares, The words so sweet, My lips and life shall e'er re - peat, My
 Tempo I.

burdens all left at His feet, My burdens all left at His feet, God cares, God cares, He al-ways cares.
 colla voce

REMEMBER

M.W. MARSHALL

PERRY W. REED

Andante grazioso

When eve - ning shad - ows slow - ly lengthen o'er you,
 And when life's eve - ning shad - ows lengthen o'er you,
 When twilight still - ness calls you home a - gain, When thoughts of hap - py yes - ter - days, be - fore you
 With halt - ing step you lia - ger on the way, When weak with wea - ri - ness your thoughts im - plore you
 May bring a touch of wea - ri - ness or pain: Re - mem - ber, dear, I'd glad - ly bear your
 To rest un - til the end of life's short day: Re - mem - ber, dear, though the way seems
 sor - rows, Each lit - tle care I'd gladly share with you; I'd bring you glad - to - days and bright - to -
 ry, And thought seems there's nothing good nor true, I'll still be true to you and to you
 mor - rows, Re - mem - ber, dear, I love you, love you, Yes, I do. Yes, I do.
 on - ly, Re - mem - ber, dear, I love you, love you, Yes, I do. Yes, I do.
 colla voce

LAND OF MY HEART'S DESIRE

Royden Barrie

Value lent

ROBERT COVERLEY

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THE ETUDE

THE ETUDE

Educational Study Notes on Music in This Etude

By Edgar Alden Barrel

Galop Chromatique, by Franz Liszt.
Etude is a vigorous galop in almost equivalent to being rushed through the air on the back of a strong horse, or (if civilized) to riding a strong steed called variously "comic railways" or "roller coasters."

Franz Liszt was a master in the vivid portrayal of swift motion. His rhythm hints and surges and pulses in a most marvelous manner—and the effect is very striking. In the *Galop Chromatique* notice how skillfully he manipulates the groups of four sixteenth notes in the left hand. The accented passing-note and the appoggiatura in the first section. A particularly notable moving stepwise between two harmony notes; if it comes on the beat it is called an accented passing-note, if off the beat, generally a grace note preceding the principal note, and generally a tone or semi-tone above or below the principal note. Some of the least dissonances are accomplished through the employment of accented passing-note and appoggiaturas. As a single instance, note and appoggiatura. In the splendid Introduction to Wagner's "Tristan and Isolde."

The three main sections of the *Galop Chromatique* are in E-flat, D major, and E-flat. In the last division, notice the fine counterpart (counterpoint) in the theme.

This number requires a firm touch, wedded with strong insistent rhythm.

By the Gypsy Campfire, by M. L. Preston.
 The first theme is in D Minor, the second in the "parallel" key, D Major. Parallel keys are major and minor keys having the same key signature. The first theme is in D Minor, the second in the "parallel" key, D Major. Parallel keys are major and minor keys having the same key signature. The first theme is in D Minor, the second in the "parallel" key, D Major. Parallel keys are major and minor keys having the same key signature.

In measure seven, and similar measures, make the notes legato. The *Gypsy Campfire* is an excellent practice in the interchange of staccato and legato. The second theme will need strong accents. Mr. Preston's work always displays melodic fertility and musical ingenuity.

Mountain Zephyrs, by Georg Eggeing.
 Mr. Eggeing is a German composer and teacher of music. Born on December 24, 1866, at Brunschwitz, he grew up in a musical atmosphere. He studied piano and composition with Professor Edward Frank in the Conservatory of Leipzig. From 1900 he has taught piano, theory, and other subjects in the Brunschwitz Conservatory. His compositions include many piano and violin arrangements, songs, choral works, and so forth. He is also the editor of a Musical Lexicon.

This piece, *Mountain Zephyrs*, illustrates crossing of hands. The repeated notes in the A-flat section must be "cleanly" enunciated. *Mountain Zephyrs* is also a good octave study.

Une Pensée Romantique, by E. Saint-Juste.
 Literally translated, the title of this number means "A Romantic Thought." And if you will look in the dictionary (which I trust you often do even though the man in the anecdote, you cannot quite "get the hang of the story") you will find that romantic really means "fantastic, fanciful, chimerical." This is the meaning here. The first two measures of this piece, not accent the first two measures of this piece. They are like the principal murmurings of an orchestra just before the entrance of, say, an oboe or clarinet solo. The word "romantic" means "dying away." "E. Saint-Juste" is the pen-name of a well-known English composer.

A Stately Measure, by E. Lumley-Holmes.
 Mr. Lumley-Holmes, as might be expected from his compound name, is also an Englishman. He lives in London, and is either a skilful pianist or a skilful flautist, according to the leech of one's broom.

The touch of crystalline and the soft pattern of dainty feet moving slowly, but with continuous grace, in a stately theme. The analysis of this composition is as follows:
 1st section A Major
 2nd section C Minor
 3rd section A Major
 Before the return to the C Major theme, there are several dominant cadences, and finally a dominant 13th chord in C.

The form of the composition, then, is our old friend, A-B-A. Notice the appoggiatura in C in the first section.

Irish Reel, by N. Louise Wright.
 This has all the appearances of a "real" old Irish reel. The left hand gives the effect of a drone bass by its continual repetition of the same notes, and forms a fine accompaniment for the tune. Keep a very steady rhythm.

Marching Song, by Theodora Dutton.
 Make the sixteenth short notes. Sixteenth measures, leading you to find the cadence is one of the important occurrences in music. This piece is therefore a good study in elementary composition; see if you can model on this a little original piano piece of your own.

Evening on the Lake, by Herbert Ralph Ward.
 Mr. Ward was born in Brooklyn, N. Y., on Nov. 28, 1885, and to the best of our knowledge is still a resident of that city. His lake, if you please, is a calm lake; and your canoe,

gliding noiselessly along, away over so gently and pleasantly as it cuts the clear water; let this swaying rhythm into your playing of this number.

Ward is the abbreviation for *Andante*, which means "hurrying the pace."

The second theme is in E-flat, sub-dominant, and mastered.

Cuckoo, by Arthur Foote.
 Just as there have been many butterfly and "papillon" pieces, so there have been numerous cuckoo selections, from the day of Claude Debussy right down to the present, and this one, by the noted American composer, Arthur Foote, strikes us as among the best ever written.

The left hand answers the right hand very splendidly—and you will kindly notice how well the entrances of the theme are accomplished. He intensely careful and your phrasing, particularly where the phrases run over the bar-lines. If the right phrases the *Cuckoo* poorly he will certainly rob it of much of its character and attractiveness.

Practice the last eight measures separately until mastered.

The climax of this piece is remarkably fine. Arthur William Foote was born in Salem, Massachusetts, in 1813. A distinguished pianist and composer, he had his early training mainly from Emory, Lang, and Paine. From 1878 to 1910 Mr. Foote was the organist of the First Unitarian Church of Boston, and during the years 1890-1912 was President of the American Guild of Organists. In 1912 he received the degree of Mus. D. (honorary) from Trinity College.

His writing is always strong constructionally and always individual. He has composed a large number of pieces in all the large and small forms, and is also author of several books on musical subjects.

Fairies' Jubilee, by G. N. Benson.
 An exercise in staccato and legato. Notice the fingering.

The second theme is in E, the sub-dominant of the main tonality, C. A fairly jubilee, though it has never yet been our good fortune to attend one, must be a very jolly sort of affair. Play this piece, therefore, in a jolly manner.

Summer Twilight, by H. P. Hopkins (Organ).
 In this designated selection, work for a legato left hand.

Eight measures to the Dominant, and then eight measures to the Tonic, was the first and here is perfectly elementary form. Phrase the first eight measures as marked, and see that the right wrist is kept very relaxed.

The last four measures, then comes the modulation through an Augmented Sixth chord ("German Sixth") to the Dominant of the Tonic.

Elegy, by R. Drigo (Violin).
 Mr. Drigo, though not an Italian, was formerly conductor of the Italian Grand Opera. At present he lives in Milan, Italy.

Notice the bold introduction, with the fine staccato chords, and the return to this effect at the end of the piece.

After the introduction there is a moment of subdued feeling, until the appearance of the theme—a wonderfully lovely and eloquent one. This piece is in all the important forms. Mr. Drigo's violin hand, a shrewd (leading-edge) in all the important forms. Grace notes, then, Mr. Drigo's skilful hand, lead on great effectiveness. In this light, for example, the piece lends extreme pathos and expressiveness.

God Cares, by Helen Nicholas (Vocal).
 The words are eloquent in their assurance of the continued care and watchfulness and love of the Great God. *God Cares* is a powerful lyric with a fine setting. Sound the *d* on *God*!—the *d* the song will become almost meaningless.

God Cares is a peaceful lovely key. *God Cares* means faster.

Remember, by Perry W. Reed (Vocal).
 This is one of the very best vocal numbers we have seen for a long time. Mr. Reed writes understandingly for the voice, and has a very unusual gift for melody. Sing this song with all the expression you can command and watch, with the exception of the first two measures, the music.

Mr. Reed, in his non-musical activity, is traffic manager of the Erie Railroad. He is, the Vice-President Charles G. Hawes, an "auto-driver" and a "motorist." He is a lover of music, and has always been his own teacher. He has excellently studied the best music, and has read many books on musical subjects—with most excellent results, as one can see. His twelve-year-old son is very musical and hopes one day to compose; but he will be to work hard, miserably to remember, but he ever expects to write as good a song as *Remember*.

Land of My Heart's Desire, by Robert Coverley.
 Robert Coverley was born in Oporto, Portugal, of Scotch and Portuguese parentage. No one in the history of music had so much of a genuine instruction in music than he had. He was in Vienna and in Constantinople to graduate of the Paris Conservatoire.

Mr. Coverley's name first gained prominence in London, through his lighter orchestral compositions. His music, however, is largely owing to his charming, tuneful, unadorned vocal compositions.

The waltz tempo in *Land of My Heart's Desire* is singularly seductive and pleasing.

(Continued on page 766)



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SINGING HAS a practical technique which cannot be ignored. Lately I read a review of a new book on singing, written by a famous throat specialist. The review stated that the writer announces what he evidently believes to be an entirely new departure in the field of vocal art. The principles of the departure are contained in the following quotations: "Real art lies in the true expression of the meaning of the words made vital by psychological power, not by vocal effort." "The word and not the tone must be the leading factor in artistic singing." The book has chapters on "Correct speaking as the logical ground for correct singing," and "The cause justifies the means."

The worthy medico adduces the voices and singing of Caruso and Chailpin as proofs of his contentions, referring to the latter as "one who has almost completely abolished concern for total effects." The word "almost" in the last quotation opens the door for much space for the writer to say that Chailpin is not alone in an "almost completely abolished concern for total effects," for any real artist, by the force of the urge of his art, must rise above total technique in the white heat of interpretation.

However, the foundation of technique must be there! Chailpin's technique is surely under his every interpretation, as his public statements in an autobiographical story of his life attest; and Caruso was a life-long and consistent student of his own anatomy in relation to his singing, as a former book by this very same famous throat specialist admits.

Any intelligent teacher of singing will, of course, add his testimony to the immense and indispensable value of psychology in singing and in the teaching of singing; but I seriously doubt if these same teachers would give psychology for the entire credit for vitalizing either voice or song, or both.

As for "the word and not the tone" being the leading factor in artistic singing, there is certainly no new departure here. David Finck, the celebrated Welsh baritone, who was a pupil of Shakespeare and who later became vocal instructor in the English Royal Academy of Music, published in London in 1906, a book called "The Singing of the Future," which contained an exposition of the identical principles of the book by the famous throat specialist.

Importance of Exercises

NO ONE WOULD expect to play the piano by merely holding thoughts of psychological exquisiteness and ignoring finger exercises any more than one would look for a three-inch development of his biceps through the development of his fingers in delicate gestures. The singing voice falls into precisely the same category. Without those proper exercises which make for flexibility, endurance, and the singing voice cannot, by its very nature, achieve its full and normal development.

Let us by all means admit the fact that some great singers worked out their own vocal problems; and, having admitted it, do not let us forget to declare the equally important fact that these formed but a scant ten per cent of the host of great singers whose entire vocal training lay in the hands of their master-teachers. The training of those teachers was based on the old Italian school of singing, based on obedience to the laws of respiration and resonance, pursuit of the beauties of phonation, and diligent practice of scales and soft-gings.

Truth always falls between two extremes, and we may in this connection, as ever, look for the solution of the vocal problem somewhere between the dry, hard-and-fast rules of the fanatical element of

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Practical Singing

By Homer Henley

The old school and the wild over-shooting of the mark by the too extreme enthusiasts of the new.

Psychology is too powerful a force to be kept out of the reckoning by thinking teachers. That tone-color and tone-quality reflect, to some extent, the mental reaction to the sentiment of the words of the song is readily acknowledged by the same teachers. But it is scarcely reasonable to suppose, by any of the laws of logic or even of common sense, that any singing without any interjection, as they call it, of the preliminary foundation of training of the physical units which are called upon to produce the voice. In other words, singing has a practical technique which cannot be ignored.

Independence of Tongue and Jaw

PERHAPS ONE of the most important of the foundational truths of vocal adjustment is laid down in the statement that the throat will be comfortably open if the independence of the tongue and jaw be established. This means that if the tongue can move freely while the jaw is in a state of unconscious repose, the freedom of the throat is assured. As every singer's position this will be granted without much demur, but the method of its accomplishment has always been a subject of the greatest vexation to teachers of the voice. The following exercise, if followed with exactness, will solve not only the problem of the open throat, but also that of the stubborn, stiff lower jaw, provided the exercise be done properly and persistently.

Select a comfortable middle note in the voice. On that note sing the sound of L/H (AH as in father), four or five times, without allowing the lower jaw to move, and using a mirror for a tell-tale. The tip of the tongue should generously brush the roof of the mouth from the back to the front, beginning at about the soft palate and ending on the upper front teeth. The sound of the long "L" or "UL," while the tongue is traversing the roof of the mouth, should be sufficiently loud to compel a proper breath intake. This means that at the same time, set up the resonance of the head cavities in the same manner, as those cavities respond to certain French sounds. At the instant the "L" or "UL" is ready to open into the widened sound of "AH," the tongue should explode the "L" with a stroke resembling the sharp fall of a hammer on the side of a swinging locomotive bell. Indeed, the sound produced by this device can be made to sound so purely like the actual tone of a bell that I have known persons in another room from the singer (especially in the case of a high female voice), to believe that a bell was struck, rather than that a tone had been sung.

At first little success will be achieved on the lower and lower-middle notes of the voice. Notes around the upper-middle will be found the most favorable for the production of this clear, effortless bell-tone. Remember, the jaw must not move; and if

this seem difficult at first, the difficulty will pass with but a small amount of practice. It will also be noted by the experimenter that the sustained "L" or "UL" between the "AH's" will sound greatly like the pulsing overtones of a bell between strokes. The jaw will now not only be deprived of its power to interfere with the tone, but it will also be found that the throat is in a condition of perfect freedom and openness, provided that the "AH" which the singer is attempting to prove to be a true "AH" (the rare and most beautiful vowel to be heard in song) for this cannot be sounded without the throat being perfectly free.

This exercise should progress by semitones from middle G to the G above, for sopranos and tenors; and from middle C to the D above for contraltos and baritone.

After the "AH" has been freed, four vowels should be sung on the same note: LAH, LEE, LAY, LAH; or LAH, LO, LAH, LOO. While these latter vowels the lower jaw is found to move more or less, but care should be exercised to minimize that movement as much as possible. When the vowels are rightly sounded, the vibratory sensation will be found to reside almost wholly in the spaces of the skull, above the mouth-cavity. Not that the sound known generally as "nasal" will be heard and felt, but that rare and subtle sound whose production is confined almost exclusively to the voices of the great singers of the world.

The exercise here set down is a sure road and a direct road—in fact, a short cut to the tone-quality employed by all of the great singers. Not that it is the only one; that would be stating the case unfairly. Five, at least, of the vocal "roads lead to Rome."

Singing the Initial Consonant

ANOTHER exercise is based on the consonant of a syllable or word. Let us sing as loudly as the vowel which follows it, then the placement of that vowel will be relative to the breath-intensity; and so the breath-intensity necessary to produce a loud consonant will bring a following vowel on the teeth, provided there be no lapse of breath-pressure or relaxation between the consonant and the vowel.

The consonants L, M, N, and R are probably the best to start with, and the dental sound of E (as in see), IH (as in set), EH (as in set), and A (as in say), will be found the most complainant of the vowel sounds in assuming the forward position of the voice. These sounds will be best followed with the practice of UH (as in love), AH (as in father), AA (as in sat), AW (as in saw), OO (as in oo), OO (as in shoe), OO (as in shoe), and OO (as in shoe), in the order named. After the consonants would be J, Z, B, D, G (hard), F, H, K, P, T, S, and the buzzes: TH, V,

Z, and ZH. Begin the exercise on any middle and comfortable note.

Let us take the consonant L and the vowel E to start with, and sing LE four times on that note loudly (that is, with the degree of resonant vibrancy and intensity which is in entire consonance and accord with beauty of tone; sufficiently loud to soar ringingly over the tumult of a great combined orchestra and chorus, and still all beauty). L, then, must be sung as loudly as any vowel ever sung. Also, it must be sustained three or four slow beats before the E is sounded. It is important that this be fully understood, for the success of this exercise depends wholly upon the loudness (and consequent intensity) of the consonant.

If there is no cessation of sound between the consonant and the vowel will find, after but a few notes, that the vowel will ring on your teeth as it has no done before. Having done the LE on about six steps of your scale, progressing from semitones up to the sounds of ME and NE. The M and N will be found more difficult to produce loudly than the L, but they should still be done as loudly as possible, and the amount of intensity expended thereby will compensate for the lack of volume. The R should be rolled, as in the case of the other consonants, for the space of four slow beats.

It will be found that the succession of the vowels, arranged thus, is the order most favorable for bringing them all upon the upper front teeth. A surprising degree of ease in the forward position of the voice will follow the practice of this exercise and a corresponding ease and comfort in the regions of the throat, jaw, mouth, uvula, and the application of the principle of the loud consonant ushering in the intense vowel, in exactly the same place, will be found to function with words quite as easily as with exercises. It is of course, understood that the exaggeration necessary for the success of the exercise should be gradually cut down (as mastery of the principle is gained) to limits consistent with tone-intensity and beauty.

Applying Principles in Scale Practice

WHEN A FAIR working knowledge of the two above principles is gained, both should be used in every form of scale practice. Let the first note of every scale be comfortably and freely produced by the throat-opening and jaw-loosening principle of the first exercise, and vowels brought on the teeth with the aid of the second, and then see to it that every succeeding note of the scale be kept in a like state of freedom and impingement on the teeth.

Great vocal principles are simple things; so simple as to appear platitudinous to the unthinking. But it is the very facile cohesiveness of the persons to whom "a little knowledge is a dangerous thing" that prevents them from recognizing that great truths are nearly always cast in the mold of simplicity. The old Italian masters of song, and the brief list of the wisdom they passed on to posterity, but what they did say was golden.

The world has lamented the "lost art of Italian bel canto," when that art, so far from being lost, has been before us all in the simple words of the few great truths laid down by Tosi, Porpora, Agacchi, Pacchiarotti, Crescentini, De Bacioli, and others. The whole of bel canto is there; always has been, and always will be there.

Bel canto is to be attained neither by talking thought only, nor by beautiful and excessive pronunciation only. (Though Johann Adam Hiller, a good order of the time, did say, "well spoken is half sung.") Bel canto can be attained if the pupil will recognize the vital importance

THE ETUDE

and the enduring truth of the words of Pier Tosi, written at the end of the nineteenth century—words as vital and true to-day as they were then—"The voice should be cultivated by a correct performance of exercises in agility. Then it will be at the command of the singer on all occasions. When a beginner has

long practiced pure intonation, sustained notes, trills, phrases, and well-expressed recitative, and considers that the master cannot always be beside him, then he should recognize that the best singer in the world must ever be his own pupil, and his own master."

The Nose Sings, Too

By Charles Tammé

The nose should sing every note. It should sing with the most delicate pianissimo as well as with the strongest fortissimo. It is needed with the tenderest expression as well as with the most dramatic climax. Bel canto and cantabile cannot exist; staccato are useless; and marcato and martellato are only strenuous physical efforts, without the singing nose. The great difficulty in establishing a singing nose is not in the learning how this is comparatively simple—but in persuading the singer to be willing to sing in this way. For when he tries it at first, his voice sounds rasping and ugly to himself.

The reason for this is partly because the voice usually is rasping and ugly in the first crude attempts, and also because the singer finds it hard to adjust his sense of hearing to the great difference between the voice as heard without resonance or with very little nasal resonance, and his voice heard with a maximum of nasal resonance.

Persistence is the important precept here. In time the student realizes how much easier it is to sing this way than the way he has been singing. The voice becomes; how much greater is its carrying power!

Though nasal resonance is often recognized and established by a sense of feeling, it is generally the most satisfactory way. For nasal resonance causes a certain quality of tone rather than a sense of feeling, except, perhaps, in the very beginning when it is hard to distinguish between the two.

Some singers, in seeking for the singing nose, form the habit of singing through the nose. This is a habit comparatively easy to correct, and a much milder fault than the one of singing almost entirely without nasal resonance.

The word "singing" is probably more accurate than the word "singing" in describing nasal resonance; but for all practical

tical purposes it is best that the singer should think of his work entirely in terms of singing rather than in terms of vibrations or noises.

First attempts at nasal resonance sometimes cause dizziness. Such a state, however, is not of a lasting nature.

There are exercises especially helpful in encouraging the nose to sing. The best mechanical approach is by sustained vocalization with *ee* or *ah* on all the notes in the singer's voice. The nasal consonants *n* and *m* used in connection with these vowels further help the singer to find the way. After using *ee* and *ah*, as above, it is good to use *ah*. Another simple exercise is to take the first five notes of the scale and sing, up on *ee* or *ah* and down on *ah*.

Memory is of great help in establishing a singing nose. When this way of singing has been found on *ee* or *ah*, the student's memory tells him how the nasal resonance feels or sounds on these vowels and thus helps him to acquire the same on his other vowels. Also by means of his memory, he is able to retain the ability to do this way of singing.

There is one important warning in connection with the singing nose—to be sure not to mistake some contraction of the palate, or of the tongue or of the throat for the singing nose. The sounds are somewhat akin. But the sound produced by contracting the palate, the tongue or the throat is usually striking work, whereas the very beginning when it is easy. Look in the mirror and avoid all outward signs of strain. Be sure you are right. Then go ahead!

Once this resonance is obtained, it should never be absent from any tone in the voice. Every note should be attacked with nasal resonance. Deeper resonances, as, for instance, from the chest, may be added, as desirable or necessary; but force and always there must be the resonance in the nose.

Some Vocal Helps

By Eutoka Hellier Nielsen

1. Take position before the introduction is begun to be played.
2. If using music do not forget to take the eyes from the printed page.
3. If singing from memory, keep in mind the correct position of the hands.
4. Keep within your range; and remember the rich tones are those which make the greatest appeal to the heart of the listener.

5. Enunciate clearly.
6. (a) Breathe properly. (b) Sing in a free, easy manner.
7. Sing on pitch.
8. Avoid the tremolo.
9. Dress suitably for the occasion.
10. Stand quietly until the accompanist has completed the number.

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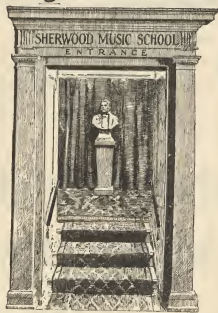
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THE ETUDE

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The Junior High School Chorus

(Continued from page 732)

Every real boy is proud of a "deep low voice" and boys with unchanged voices will try to imitate the others. The small boys like to sit among the larger boys. Where the teacher is in doubt the boy should be called on to sing individually. The boys with unchanged voices resort to being called contralto when the other boys are called baritone or bass. They enjoy being known as tenors, however.

Easy four-part numbers of limited vocal range should be introduced when the boys of changed voice are capable of carrying a single part. The practice of alternating the assignment of first soprano and second soprano parts for the girls should be continued in the upper terms of the Junior High School mass chorus work. It may be necessary to separate the girls in a seating plan which provides for placing all of the boys together in the middle seats of the auditorium. If the auditorium is narrow, one half of the girls may be seated behind all of the other pupils forming the left side of a letter "L."

Seating Plans

THE FOLLOWING diagrams show the arrangement of seating for the lower and upper chorus groups in the Junior High School.

Seating plans for chorus work in one, two and three parts in grades 7a, 7b and 8a:

First or Second Soprano	(Alto-) Tenor	Second or First Soprano
Conductor (1)		
or		

First or Second Soprano	First or Second Soprano	(Alto-) Tenor
Conductor (2)		
or		

Second or First Soprano	(Alto-) Tenor	First or Second Soprano
Conductor (3)		

(1) Boys seated in centre.
(2) Boys seated on right.
(3) Seating for narrow auditorium.

Seating plans for chorus work in one, two, three and four parts in grades 8b, 9a and 9b:

Used Piano Purchasing Reminders

By Fac C. Prouse

It would be folly to select a used piano without first gathering important details about it. Only expert tuners and dealers in pianos know the value and condition of used ones. They pick them up and put them in shape before they are ever placed upon the floor for sale.

Because the used piano sold by the music dealer often seems too high in price, the purchaser blindly chooses an advertised instrument in a private home or at public auction. Here are just a few hints to make this buying less haphazard.

The names of the standard make pianos can be given by a piano tuner or music dealer. Having found such a one the would-be purchaser should sit down at the keyboard and play a few measures that he ask another to try the piano so that he may hear the tone. But the chances are

First or Second Soprano	(Alto-) Tenor	Baritone	Second or First Soprano
Conductor (1)			

First or Second Soprano	(Alto-) Tenor	Baritone
Conductor (2)		

Second or First Soprano	(Alto-) Tenor	Baritone
Conductor (3)		

(1) Boys seated in centre.
(2) Boys seated on right.
(3) Seating for narrow auditorium.

In the above diagrams, number one in each case works out most successfully as the boys are directly in front of the conductor. The accompanist should be on the conductor's right so that, when the lid of the grand-piano is raised, the tone will be reflected toward the chorus.

Books

CONSIDERING the double objective of preparing part songs which may be used in the assembly as well as in the choral program, it is well to have at least two sets of books for use in the auditorium. These books should be kept in racks placed on the backs of the folding or opera chairs.

A serviceable and comprehensive song book should be obtained, one which will furnish material for six terms of work on the basis of twelve or fifteen numbers a term. These numbers should be in one, two, three and four parts and in addition a fair amount of assembly material should be supplied. This book should be considered as basic material for chorus work and enough books should be secured to enable each pupil in the large choral groups to have his own copy.

In addition to this a community or small assembly song book should be furnished on the basis of one for every two pupils. This material will supply the needs of general assembly, seasonal and community singing.

Now that we have considered the organization of the chorus work for the Junior High School, let us consider the details of carrying on the training of the large choral groups in intensive part-singing.

NOTE.—This article will be continued in the next issue where a full discussion of methods for preventing part music to large groups of Junior High School pupils will be given.

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Beethoven's No. 8 Two-part Invention.
Q. Is two different publications now before me of Beethoven's No. 8 Two-part Invention, No. 8. I find that the last note of the first measure of the subject is given as a G in the one, and as a F in the other. Will you please tell me which is correct (a) or (b) — S. R. N. Constantin, Calif.

Ex. 1 Bach Two Voice Invention No. VIII

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

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Muscular Strain at the Neck

By Mary E. Hard

INCONVENIENCES are expected, sometimes even welcomed, in the violinistic field, for they serve only to whet the student's determination. But when an inconvenience becomes so burdensome as to detract attention from the work in hand it ceases to be a blessing. The pain at the back of the neck and across the shoulders comes under this latter classification.

It is caused, of course, by strain, but, strangely enough, other muscles become accustomed to strain. The left arm is ached when it first was made to reach far under the violin; but soon the muscles adjusted themselves and the position seemed easy and natural. But the dull ache in the back is experienced by professional musicians, even by virtuosos.

It seems that the region at the back of the neck is filled with nerves and blood vessels. Particularly over the bony structure covering the base of the brain, the nerves are very near the surface and interwoven with other superficial structures such as muscle and ligament. These thinly protected nerves are connected with many more deeply placed.

Muscles in such close proximity to nerve tissues are not to be misinterpreted with the abandon of those of arm and finger. The peasant going gaily to market with a fifty-pound basket on her head may seem an exception, but in this case the head is held in its natural position, upright, and the muscular strain is slight.

On the other hand, the violinist must exert force in a sideways and downward direction. He supports not only his violin, by means of this downward and inward thrust of head and neck, but also the weight of his left fingers and hand, which are themselves exerting a counter thrust.

The muscles at the base of the brain are the sole supporters of this action. The obvious cure is to cease playing for a time, but this is not always feasible. Another recourse is to massage gently the muscles involved; this will induce normal circulation and a more rapid adjustment. Also, the tension may be lessened considerably by turning the head far to the right, bringing as hard a pull in the opposite direction as possible; by holding the chin at different levels as though there were low and high chin rests on the violin; by putting the head first as far back as possible and then as far forward as possible without bending the lower part of the back.

Such gymnastics, however, cannot be resorted to on the concert stage, and this is where discomfort is most unwelcome. The device used by at least one artist in a large Symphony Orchestra is to pretend to be hunting something on the floor. In bending over he stretches these stiffened muscles and thus alleviates the congestion. These are only cures; there are no absolute preventatives, though there are precautions that might make the strain less uncomfortable.

The position, if correct, is not the huddled posture of curled back, hollow chest and raised left shoulder. It is one of ease, exuberance and strength. The left arm is as firm as a boulder; the right as unerring as fate.

A great violinist once said, pointing to the pupil's left arm and hand, "That is the artisan," then, pointing to the right, "and that is the artist. Give due respect to each."

"As fit as a fiddle is an old saying, and true. It applies to the fiddle as well as you; so keep both yourself and your violin in fine condition, and you may expect great results."—H. I. Gonyon.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Tone Production and the Vibrato as Applied to the Violin

By Max Bendix

MAGICIANS of the violin arouse the wonderment and admiration of their audiences and almost unconsciously control they exercise upon the little instrument with four strings, which they manipulate; and one of their most mysterious and tremendous achievements is the power to produce a tone which carries to all corners of the auditorium and to the last row in the remotest balcony.

Have you ever stopped to consider how this tone is produced?

There are but two ways in which a disagreeable tone can be brought from a violin. These are:

1. By drawing the bow across the strings at any but perfect right angle. This will produce a scratch whether drawn lightly or freely.

2. By pressing the bow on the strings so firmly as to bring the wood very near, or in contact with, the strings.

If the student stands at right angles to a mirror, and keep his eyes on the bridge, he can, with patient application and practice, soon learn to draw the bow straight, and thus dispense with the first rule.

The second is a more difficult obstacle to overcome, but as it has been accomplished by hundreds and thousands of violinists, there is hope for all.

I do not claim that my method is the only method to attain the desired result, but in the forty-four years of my teaching experience a great number of talented students have been developed by me, and they all have had a good tone.

The bow should be held and balanced between the second finger and the thumb. Pressure should be applied by the first and second fingers, and a counter-pressure by the thumb. This counter-pressure should be equal to the downward pressure of the fingers, thereby controlling the bow so that the wooden part cannot touch the strings.

strings. This will give the feeling that the tone is being produced between the fingers and the thumb.

By carefully following these principles for No. 1 and No. 2 the student will find it impossible to produce a scratchy tone. Having eliminated the scratch, he must work for charm, carrying power, and beauty of tone. This is induced by the judicious application of the

Vibrato

I advocate the use of the vibrato on every sustained tone on the violin, whether in studies, concertos or concert-pieces, not for dramatic or emotional expression, but to give life and carrying-power to the tone.

The vibrato is produced by the infinitesimal raising and lowering of the pitch, and must be done rhythmically at a moderate speed. The question of "a little faster" or "a little slower" does not matter in the results, but it must be rhythmic.

The bow sets the string in vibration; these vibrations are conveyed to the bridge; the top carries the vibrations to the sound post which in turn sets in motion the air in the violin, creating sound-waves. These sound-waves are emitted from the violin through the F holes; and here is where the rhythmic vibration asserts itself.

When the vibration is rhythmic the sound-waves follow and support each other and so carry to the extreme ends of the hall. But when the vibration is not rhythmic the sound-waves will clash upon the F holes and thus be destroyed, causing the tone to lose its life and carrying-power.

Intensity is brought about by increasing the speed of the vibrato and the volume of tone.

There are several types of patented pads and contrivances to take the place of pads. One type is made to attach at one end to the tail-pin, the other end being attached by a rubber band to the lower left hand corner of the violin. Another type of pad is the one which is attached to the end of a metal projection which fastens to the chin rest. This pad or true. It applies to the fiddle as well as you; so keep both yourself and your violin in fine condition, and you may expect great results."—H. I. Gonyon.

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Prof. Auer's pupils generally follow their master's instruction to play without a pad.

I find that authorities differ greatly in regard to this matter of the pad. Frank Thistlethorn, the English writer, says in his book, "The Art of Violin Playing," "The pad is merely an aid to comfort, and in certain cases quite indispensable. Nearly all the violinists with whom I have come in contact during the past twenty-five years, from Wilhelmj (the famous German violinist) downwards, have found the use of a pad an advantage in enabling them to hold the violin without undue effort; and, against the statement that there is a loss of free vibration, it may be mentioned that in the production of a tone had the biggest tone of any violinist I have ever lived. If, however, you can hold the violin quite comfortably in the proper position without a pad, well and good! There would seem to be no particular reason in your case why you should use one."

Mr. Thistlethorn further says: "A small pad placed underneath the violin will considerably facilitate the obtaining of a firm grip, but I have seen many a player endeavor to hold the violin in front of his body by using a pad the size of a small footstool!"

Eugene Gruenberg in his work, "Violin Teaching and Violin Study," says: "All teachers have agreed that the player's position should be as natural and unconstrained as possible. This, however, fails to prevent opinions from varying enormously on the simple question of how to hold the violin."

"Some (Spohr and David) advise raising or thrusting forward the left shoulder to give a firm support; most of the others, (Berlioz, Singer and others) condemn this method, so that they get most practice and become most familiar. Yet many teachers insist on pupils learning them, 1, 2, 3, and so on, for no other apparent reason but that this is the numerical order."

It would be better to learn the positions in the more sensible order—first, third, fifth, second, fourth, sixth, seventh. The seventh has been put last because its use is very tricky and will not often be met with until the student begins to play fairly advanced music. And after these seven, the remaining positions may be considered. In studying positions it will soon be discovered that the work has two entirely distinct aspects—one is mechanical, the other mental, and each will have to be considered separately.

First, there is the moving into the position; the discovering of the exact distance which the hand must travel up the fingerboard. Numberless repetitions will be required before the muscles are trained to move the arm the necessary distance with mechanical precision.

Secondly, when the hand is in its new position, there are the fresh notes to be learned, for every finger will fall on an unfamiliar spot. This portion of the study is of a purely mental—it is just a question of memory.

It so happens that the third is the easiest of positions to reach. If the left wrist and thumb be properly held in first and the arm be then drawn up so that the hand is

THE ETUDE

All About the Positions

By Sidney Hedges

MANY a violin student, during the first few months, plays happily in first position and begins to think he has got over his difficulties well and will soon be a player. All the violinists with whom I have come in contact during the past twenty-five years, from Wilhelmj (the famous German violinist) downwards, have found the use of a pad an advantage in enabling them to hold the violin without undue effort; and, against the statement that there is a loss of free vibration, it may be mentioned that in the production of a tone had the biggest tone of any violinist I have ever lived. If, however, you can hold the violin quite comfortably in the proper position without a pad, well and good! There would seem to be no particular reason in your case why you should use one."

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It so happens that the third is the easiest of positions to reach. If the left wrist and thumb be properly held in first and the arm be then drawn up so that the hand is

carried up the violin neck, after about two inches have been traversed the palm of the hand will collide with the bottom edge of the violin, and the thumb with the end of the neck. If the first finger be now dropped on the A string it will be found to stop the note D, which is played by the third finger in first position. The hand will then be in third position, and this colliding of the thumb and palm is an invariable and invaluable sign of this.

The method of shifting is of the utmost importance. On no account must the left hand grope its way up to the new position by picking forward up the fingerboard. Shifting must be performed always from the shoulder. The upper arm and forearm must be drawn up, like a folding footstool, and the hand will thus be carried up the strings. The hand itself has no more to do with the movement than has one of the marks on the footstool. It is absolutely passive. This point cannot be emphasized too much. Active movement of the hand when shifting causes more faulty intonation than any other thing. It is the arm that shifts!

On pushing the arm back to first position, the middle of the first finger will arrive at the corner of the fingerboard; that is, the sign of first position. Shifting up and down between the clear bounds of first and third positions should now be practiced assiduously.

When some time has thus been spent, fifth position may be started. When the hand is in third position it will be found feasible to get higher up the fingerboard by moving the arm in the same direction as before. Instead, the elbow must be carried across the body, towards the bow arm, and the left hand will thus be able to "get round the corner" into fifth position.

Shifting, on the violin, is almost invariably from one position to the next but one. In an ascending scale passage, for example, the positions used would probably be, one, three, five, seven; or two, four, six, eight. Here is another reason for the great importance of third position—it is the most convenient shift from first. So then the positions most to be practiced are—first, third and fifth.

Feasible the amateur does not often require any others. The even numbers are used principally to fit awkward groups of notes which cannot be otherwise played. For example, the third position is used for notes in the second octave study of Kreutzer.

Learning the notes of a new position can be done quite satisfactorily in an arm chair with a book of music or a fiddle on one's knee. It is a pleasant surprise for the learner to find that the notes of the fifth position are the same as those of first, though one string lower.

Similarly, sixth is like second, and seventh like third.

Once the positions are mastered the least attractive stretch of all violin study is passed.

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The Drum Major

(Continued from page 721)
5. FORWARD—MARCH (without playing)

THE side view of the drum major is shown for purposes of clarity. This command is often given verbally, the drum major holding the baton as shown under "Marching at Attention." When the staff signal is desired it may be used as shown here. As is the case also in "Column, Right," "Column, Left," "Right-Oblique," "Left-Oblique," and "Counter-march," the staff, in executing the preparatory command, points in the direction in which the movement is to take place. Here it points directly forward.

The band steps off with the left foot on the down beat of the baton (dotted lines), after which the drum major may beat the time for a measure or two, or till the rhythm be established, when he should turn the baton under the arm in the position shown under "Marching at Attention." He should not beat the time (unless necessary to keep the tempo) unless the band is playing.

The whistle, again, may or may not be used as a preliminary warning. The larger the band, the more necessary its use.

The drum major must be skilful in recognizing the three "cadences" established by our government. The term cadence refers to the speed or frequency of the recurring pulses of march music. The regulation cadence in quickstep (or ordinary march) time is one hundred and twenty-eight steps per minute with thirty inches to each step, or "pace."

6. MARCHING AT ATTENTION

THE drum major is shown marching at attention. The side view is given to make clear the position of the right hand and the proper angle at which the baton is carried.

The left hand rests on the left hip, fingers to the front, thumb to the rear.

The drum major, as already noted, must be skilful in establishing the correct "tempo" and length of step. These may both be varied in non-military functions, to great advantage. For example, a college or high school band, parading on the field between halves of a foot ball game, where no great distance is to be covered, and where a "peppy" appearance is especially desirable, will do well to increase the tempo somewhat beyond the regulation one hundred and twenty-eight steps per minute, and to shorten the length of each step from the regulation pace of thirty inches to about fifteen or eighteen inches.

The extent to which the drum major is to resort to "showmanship," however, is to be held within bounds. His is a serious undertaking. It is the consensus of opinion at this time that he should be peppy and snappy, but in a more reserved manner than was formerly believed fitting. There is now very little indulgence in the pyrotechnics of stick whirling and throwing in the act of prancing step and similar "monkeyshines." Considerable thought can be expended here to advantage.

7. FORWARD—MARCH (Play and march)

THIS differs from the command "Play" (band standing still) in the fact that the drum major faces forward. The band is to step off on the first main pulse of the music. This usually means the first note of the introduction, for very few marches begin with "up beat" notes, and these are to be avoided.



5. FORWARD—MARCH (without playing)

Preparatory command: Usually verbal, but may be given with the baton as illustrated.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

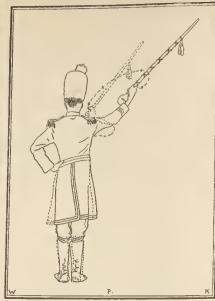
Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



6. MARCHING AT ATTENTION

There is no preparatory command and no command of execution. The drum major marches with eyes front, ready to catch the tempo of the drums, the alignment of the band, to execute "Column, Right," "Left," "Right-Oblique," or other desired movements.

The right arm is extended straight at the side, to differentiate this command from that of "Forward—March" (without playing). Hold this position long enough for each musician to comprehend the order before giving the warning and command of execution. If the band is too slow in seeing and understanding the signal, this signal is either held so low they cannot see it, or they are not well-trained. If, on the other hand, the drum major does not hold the signal long enough to give the band time to grasp the command, they will "straggle" out on the first few steps, and but few players will be heard on the introduction. The larger the band, the longer it will take for any command to "percolate" back through the whole organization. Depending somewhat on the size of the organization, it is the opinion of the writer that this and other preparatory command signals of the drum major should be held for an interval of between four and seven seconds before giving the warning interval and the command of execution.

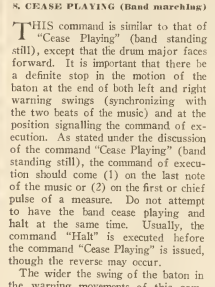


7. FORWARD—MARCH (Play and march)

Preparatory command: Right arm extended straight at the side.

Interval of warning: Give about one and one half seconds to the motion shown in the arrows.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



8. CEASE PLAYING (Band marching)

THIS command is similar to that of "Cease Playing" (band standing still), except that the drum major faces forward. It is important that there be a definite stop in the motion of the baton at the end of both left and right warning swings (synchronizing with the two beats of the music) and at the position signalling the command of execution. As stated under the discussion of the command "Cease Playing" (band standing still), the command of execution should come (1) on the last note of the music or (2) on the first or chief pulse of a measure. Do not attempt to have the band cease playing and halt at the same time. Usually, the command "Halt" is executed before the command "Cease Playing" is issued, though the reverse may occur.

The wider the swing of the baton in the warning movements of this command, the more certain the drum major may be that all players see and understand the order.

The whistle may be used, especially in an untrained or a large band, as a preliminary warning preceding the two warning swings of the baton. It is far more necessary here than in the similar command executed while the band is standing still, for here the situation is complicated by the practical and not-to-be-overlooked difficulties arising in connection with playing on the march.

9. "COLUMN, RIGHT—MARCH"

THIS command is usually issued while the band is moving forward, but may be given from the standing position, in which case the forward movement would begin immediately with the execution of the "Column, Right."



9. "COLUMN, RIGHT—MARCH"

Preparatory command: The same as "Play."

Interval of warning: In this case the left and right swing of the baton coincide with two full beats of the music.

Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



10. "COLUMN, LEFT—MARCH"

Preparatory command: Hold the baton high, that it may easily be seen, pointing in the direction in which the band is to turn.

Interval of warning: As shown in the arrows.

Command of execution: The arm is thrust smartly in the new direction, coming to a dead stop in the position shown in dotted lines.

command (see illustration) is held during a somewhat longer interval than is necessary in case the attention of the musicians is not divided between the signals of the drum major and the various difficulties to be met in playing on the march.

After the command of execution, the drum major faces the band, walking backward, and keeping in proper alignment the front rank of the band.

It is very important that he hold back the forward progress of the band, even to the extent of forcing the front rank to do little more than "mark time," until the last rank of the band has executed the command, when, and only when, he again faces forward and resumes the regulation thirty-inch pace.



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10. "COLUMN, LEFT—MARCH"

Preparatory command: Hold the baton high, that it may easily be seen, and pointing in the direction in which the band is to turn.

Interval of warning: As shown in the arrows.

Command of execution: The arm is thrust smartly in the new direction, coming to a dead stop in the position shown in dotted lines.

WITH the exception of the matter of the direction of the turn, all instructions under "Column, Right" apply equally well here. The staff, or baton, points in the direction in which the movement is to take place, and there is the similar "warning" and thrust of the baton in the direction of the movement to follow as the command of execution.

It is again very important that the drum major face the band on the turn, from which position he is able to keep the players in proper alignment, and to hold back the forward progress of the organization till the last rank has completed the execution of the command and the whole band is ready to move forward in the regulation thirty-inch pace.

The execution of the commands, "Column, Left" and "Column, Right" are more difficult in the case of larger bands. When he has a band of more than sixty players to deal with, the author trains the players in all ranks except the first or first two to execute right oblique, as an assistance in turning the band in executing "Column, Left" and "Left Oblique," in preparing for "Column Right." This is not military, but is very practical in the case of extremely large bands.

Use the whistle, if necessary, to call attention to the preparatory command, but is very practical in the case of extremely large bands.

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JUNIOR ETUDE—Continued

The JUNIOR ETUDE contests were discontinued during August and September and are resumed this month.

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and nearest original stories or essays and answers to puzzles.

Subject for story or essay this month—"The Sonata." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE office, 1712 Chestnut St., Philadelphia, Pa. before the twentieth of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

CHURCH MUSIC

(Prize Winner)

During the awful persecutions in Rome, the Christians, living in the catacombs, sang songs believed to have been derived from Hebrew influences. When Constantine accepted Christianity in 325 A.D., the authorities of the church saw that they must reorganize the music then in use, and they established systems of singing for the church. The inventor of these systems is unknown.

There are several names associated with church music, but the first one to get forth the music of the church was the Gregorian chant, upon which much of the church music of the present has been based.

MARGARET F. MCKEYER, (Age 11), New York.

CHURCH MUSIC

(Prize Winner)

Ah, how soft and melodious should be these strains which are offered to the Most High! One who plays church music should feel that he is playing for God, because these two classes of music are extremely opposed to each other. Not every one can play church music. It needs many hours of hard study to be able to play an accompaniment well. Our choir has its own organist. She is only fourteen, but has taken music for five years. Our director teaches us expression; that is, when to sing with more feeling, she also teaches us that when we sing loud it should also be sweet.

Though not all of us may be destined to be players of church music, yet we should all practice and strive to have our music accompanied with the most beautiful accompaniment. Some day play with angelic spirits above the clouds.

MIRIAM GOLD (Age 13), Wisconsin.

CHURCH MUSIC

(Prize Winner)

Church music is deeply interesting to me, because I am taking great interest in it from a blind organist.

Our greatest composers were educated in churches, and have returned to the church what they have created from it. Bach, Mozart, Haydn and Beethoven all wrote wonderful church music; but Handel was the greatest of all church music writers, and his wonderful oratorios, such as the "Messiah," should surely inspire everyone and make them desirous of living better lives.

My teacher's Sunday afternoon organ recitals are broadcasted on the radio, and although he has never seen the beauties of the universe, he can make our voices heard by listening to the wonderful sounds which he creates to come forth from the church organ. He has promised me that I may broadcast a recital in a few days, and I will continue my daily practice of two hours.

ROBERT JONES (Age 13), Indiana.

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Donizetti
Chaminade
Scriabin
Saint-Saëns

Puzzle

1. Take one letter out of an instrument and leave part of a chimney.
2. Take one letter out of a composer's name and leave a bet.
3. Take one letter out of an accidental and leave stout.
4. Take one letter out of an Italian opera and leave a girl's name.
5. Take one letter out of a part of the piano and leave a loud sound.
6. Take one letter out of the symbol of a tone and leave a negative.
7. Take one letter out of a musical sound and leave a part of the body.
8. Take one letter out of a part of the staff and leave recline.
9. Take one letter out of a triad and leave sharp pain.
10. Take one letter out of an instrument and leave sharp pain.
11. Take one letter out of meter and leave a boy's name.
12. Take one letter out of a part of a melody and leave appearance or aspect.

Answer to May Puzzle

1. Bach; 2. Verdi; 3. Chopin; 4. Gluck; 5. Handel; 6. Holst; 7. Wagner; 8. Beethoven; 9. Schumann; 10. Tchaikovsky.

Prize Winners in May Puzzle

Wyle Handright (Age 12), Texas.
Mary Ellen Simpson (Age 15), Missouri.
Emily Anne Wiley (Age 12), Georgia.

N. B.—To make the puzzle answer come out, most of the JUNIOR readers noticed that the word "though" in No. 8 should have been written "th" as it was sent to the printer that way, but he did not realize that the spelling was part of a puzzle, and changed it to "though."

Honorable Mention for May Puzzles Contest

Doris Hedley, Edith Nelson, Genevieve Milligan, Ivan Johnson, Ruth Worman, Mabel Olive Pierson, Antoinette Savoy, Paula Stedt, Ida Tomlinson, Fern Rath, Armand Voss, Henry Gay, Jr., Frances Newmark, Elsie Estabrook, Edna Elchstadt, Ruth Elizabeth Houston, Evelyn Gilliland, Lorraine Kisse, Helen V. Winters, Henry G. Stoner, Jr.

Honorable Mention for May Essays

Ruby Rogers, Arline Rowland, Emily Joan Cox, Helen Myers, Howard Bolles, Carl Hancock, Grace Levenhaupt, Hazel Pierce, Helen Hester Branch, Helen M. Sharp, Althea Foster, Virginia Edwards, Ivan Johnson, Mary Stange, Rilla Poyas, Marcelle Bean, Elizabeth Whitney, Mary E. Tomlinson, Marie A. Long, Mildred Fox Moore, Lavina Campbell, Marie Riechy, Fannie Taylor, Margaret Newhard, Mary Jane Holston, Mary Donohue, James Campbell, Dolores Arnold.

Honorable Mention for May

Mary Albricht, Robert Jones, Vivian Brown, Ada Gundersen, Billy Johnson, Joseph Roemer, Louisa Reese, Hortense Phillips, Gerald Miller, Fred M. Stultgen, James Campbell, Ellis Butler, Fay Cameron, Victor, John Karver, Elizabeth Whitney, Katherine Trammell, Evelyn Albrecht, Mary Waters, Evelyn Perkins, Mary Thompson.

DEAR JUNIOR ETUDE:
My teacher has formed a club for her piano students. The club is divided into two smaller clubs—the C♯ Club for the younger children and the B♭ Club for the older children. I am in the B♭ Club and I learn many things. At every meeting each one must play a piece from memory. Besides that we write and play musical games and do many other things.

From your friend,
AUSTIN GLODYSKY (Age 12), Wisconsin.

DEAR JUNIOR ETUDE:
Although I am sixteen years old, I still enjoy the JUNIOR page. I have taken THE ETUDE for several years and enjoy it very much. I find the piano and organ music beautiful. I also play the violin. The Girl Scouts here have formed a bugle and drum corps which some day will be very good. Don't you think it would be pleasant if you had a correspondence list of the JUNIOR who care to write to each other?

From your friend,
DOROTHY HARRINGTON (Age 16), Massachusetts.

N. B. As the JUNIOR ETUDE has a great deal to put into it, it is not possible to have really not space for correspondence lists; and besides such things are not always available. The addresses of writers living in other countries who are too far away to enter the contests, are always printed, and sometimes, for our reason of another, the address of writers in this country are printed. The address of prize winners can be supplied to any one sending a stamped and addressed envelope.

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PRIZE CONTEST—Twenty-Five Prizes

What Can You Say on This Subject?

WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING

FOR years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve co-ordination. We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Mental Therapeutics, and other inspirations, and have said we should like to have an opportunity to print the best-written opinions of some of our readers upon the subject at the head of this column.

PRIZES

First Prize—A Musical Library

Valued at One Hundred Dollars (\$100.00)

A complete list of the books included in this valuable prize was published on Page 626 of the September ETUDE.

Second Prize—A Musical Library

Valued at Fifty Dollars (\$50.00)

Third Prize—Twenty-Five Dollars Cash

Fourth Prize—Fifteen Dollars Cash

Fifth Prize—Ten Dollars Cash

Additional Prizes

For the next ten Essays which, in the opinion of the Judges deserve recognition, a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

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